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QUANTUM LEAP

8 1/2 MONTHS

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Written

by

Deborah Pratt

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#66421

QUANTUM LEAP

8 1/2 MONTHS

CAST

SAM BECKETT/BILLY JEAN HICKOK
THE OBSERVER

DOCTOR ROGERS
DOTTY (DOROTHY) LOUISE BILLINGS
LEOLA
EFFY
KEETER
MRS. SUFFY
BOB HICKOK
MRS. CASSY THAILER
WILLIS
NURSE DENTON

EXTRAS:

NURSES
ORDERLIES
TESS
OIL FIELD
WORKERS
BARTENDER

SETS

INTERIORS:

HOSPITAL
OPERATING ROOM
EXAMINING ROOM
HALLWAY
DOTTY'S HOUSE
HAIR SALON
PARLOR
ROUGHNECK BAR

EXTERIORS:

TWO-LANE HIGHWAY
DOTTY'S HOUSE
DRIVEWAY
OIL FIELD
FOREMAN'S SHACK
WATER TOWER ROAD

VEHICLES:

51 BLUE AND WHITE CHEVY

ACT ONE

FADE IN

12 INT. HOSPITAL O.R. - DAY - SAM'S POV - BILLIE JEAN HICKOK 12
screams at her reflection in the mirror.

SAM

Nooo!

13 FEATURING SAM 13
He reaches forward, grasping the stirrups to get a better look.

DOCTOR ROGERS

Hang on little lady, it's just a contraction.

SAM

This can't be happening!

DOCTOR ROGERS

(to nurse)

Help her into the saddle.

(smiling to Sam)

We've got ourselves a baby to pull out.

Sam freezes as four sets of hands hoist him up onto the table.

SAM

No! No! You don't understand.

He squirms and wiggles until he gets his feet back on the floor. Doctor Rogers steps in with an insistent hand.

DOCTOR ROGERS

(sweet, but firm)

Come on now, honey. That little tyke's comin' whether you cooperate or not.

SAM

No! No! Please.

(struggling)

I feel better now.

(beat)

Really. I'm fine.

Sam pulls away and backs into the corner.

13 CONTINUED

13

DOCTOR ROGERS

Well, how 'bout if I just take a
look and see.

SAM

(shocked)

No!

(beat)

I mean, it's really not necessary.
I mean...there's no way this baby is
going to come right now.

(beat)

Trust me.

Rogers gently moves closer to him, gesturing for the others
to leave the room. They exit.

14 NEW ANGLE

14

Just the two of them. Sam relaxes a little and peels
himself from the wall.

DOCTOR ROGERS

Alright. Alright. Now, nobody's
gonna hurt you.

(gestures to
chair)

Why don't you tell me how far apart
those contractions are?

SAM

Contractions?

(registering)

No...I mean yes. I mean...they
stopped.

DOCTOR ROGERS

(a funny look)

Well, good. That's good.

(beat)

Now, what about your water? Did
your water break?

SAM

I...I don't think so.

DOCTOR ROGERS

Well, I reckon you'd've noticed if
you'd sprung a leak.

Sam gets a little embarrassed as he moves to the chair and
sits, obviously shaken. He catches Billie Jean's
reflection in the mirror. His heart sinks.

15 SAM'S POV - IN MIRROR - FEATURING BILLIE JEAN

15

Her expression looks as though she's about to break-down and cry. Doctor Rogers' arm wraps comfortingly around her shoulder.

DOCTOR ROGERS

Now, now little lady, havin' a baby's as simple as it gets.

16 ON SAM AND DOCTOR ROGERS

16

He strokes Sam's hair the way an understanding father would.

DOCTOR ROGERS

Why, women have been givin' birth since the beginning of time.

(beat)

So, while you may not know what to do, your body does.

SAM

I don't think so.

DOCTOR ROGERS

You'd be surprised.

Sam just looks at him.

SAM

So would you.

17 NEW ANGLE

17

Doctor Rogers gently places his hands on Sam's stomach. Sam jumps a bit at the contact, but Doctor Rogers presses him back into the seat.

DOCTOR ROGERS

Well, the baby's dropped, so my bet is, if it isn't today, that little one's real close.

Sam slips away from his grip, babbling nervously as he moves toward the door.

SAM

I...I'm sure it was a...false labor. Braxton-Hicks probably. You know how that can happen.

(beat)

Go on for hours and never dilate a centimeter.

CONTINUED

17 CONTINUED 17

Doctor Rogers stares at Sam, a little stunned, as he backs completely out of the room.

18 CLOSE ON DOCTOR ROGERS 18

He stares for a beat and then shakes his head as we hear, Tennessee Ernie Fords "Sixteen Tons" playing on the car radio.

19 EXT. OKLAHOMA HIGHWAY - DAY - ESTABLISHING 19

A '51 blue and white Chevy winds its way along a two-lane road.

20 INT. BLUE AND WHITE CHEVY - DAY - FEATURING SAM 20

Dotty drives. She looks lovingly at Sam, every now and then a small frown of worry crosses her brow and she looks back to the road.

SAM'S VOICE OVER

From the dates on the calender at the hospital, I knew it was 1955. November 14, 1955. I also knew I was in Claremore, Oklahoma.

21 SAM'S POV - A BULLET RIDDEN SIGN 21

on a two-lane dirt road that reads:

YOU ARE LEAVING CLAREMORE, OKLAHOMA

POP 4,212

HOME OF WILL ROGERS

22 ON SAM 22

He watches the sign disappear and then turns front.

SAM'S VOICE OVER

Correction, leaving Claremore, Oklahoma...heading for God knows where, to do....

(looks down)

Okay, I won't deal with what just now, I'll deal with...who.

(MORE)

CONTINUED

22 CONTINUED

22

SAM'S VOICE OVER (Cont'd)

(beat)

From the paperwork Dotty filled out at the hospital, I knew my name was Billie Jean Hickok and I was sixteen years old, and that Dotty, Dorothy Louise Billings...was not my mother.

(beat)

She had signed...friend.

The car hits a bump, knocking the visor down and dropping a vanity mirror right in Sam's face. He reaches to close it and stops, studying the reflection.

23 SAM'S POV - BILLIE JEAN

23

She is wide-eyed and sweet, with a waif-like quality that makes it obvious that she's a little girl in big trouble.

SAM'S VOICE OVER

And from everything I could tell, Billie Jean could use every friend she could get.

His hand closes the visor.

24 EXT. HIGHWAY - DAY - ON DOTTY'S CAR

24

They pull past a sign that reads Route Two. They turn into the driveway of a lone house, painted bright blue with a fru-fru shingle that reads: "Dotty's Modern Hair Salon".

25 INT. BLUE AND WHITE CHEVY - ON BOTH

25

Dotty turns off the engine and releases a long sigh. She smiles sweetly at Sam and then shivers as she panics.

DOTTY

Oh Lord, I hope Effy pulled those perm rods outta Leola's hair.

26 EXT. CAR - DAY - FEATURING DOTTY

26

She jumps from the car as Sam begins to exit the passenger side.

DOTTY

...or else she's gonna look like the star poodle in a dog and pony show.

Dotty races inside.

27 FEATURING SAM

27

He experiences an awkward moment with his balance and has to try a second time to get out. He pulls himself up and closes the door. His brow furrows in confusion, he takes a beat and follows her inside.

28 INT. DOTTY'S HAIRDRESSING SALON

28

It's a small converted parlor with two chairs and a sink. The colors are garish and everything is of a Michael Parks, western motif. Two women peek out from the hooded-dryers watching Leola and Dotty. A sassy black girl makes coffee at the stove in the corner. She's about fifteen and known as Effy.

29 WIDE ANGLE - CLOSE ON LEOLA

29

still in rollers. She stares in shock at her outstretched hand. In it are perm rods with a wad of purplish-blue hair, still coiled around them.

LEOLA

That's my hair.

(beat)

My hair is not supposed to be layin' in my hand. It's supposed to be on my head.

Sam steps into the doorway.

DOTTY

Alright, just hold your water.

(patient)

Let's pull these out and see what we got.

Dotty helps Leola up and leads her past Sam, to the counter. She waves the disembodied hair and rollers at Sam.

LEOLA

(to Sam)

This is your fault.

DOTTY

Oh, can it, Leola and sit down!

Dotty settles her down and begins to take down her hair. Sam looks around the shop.

30 SAM'S POV - THE WOMEN 30

under the dryer give him a snotty look, then go back to their magazines, obviously whispering about him, behind the magazines.

31 CLOSE ON SAM 31

He smiles, embarrassed and looks away, into a mirror.

32 MIRROR SHOT - HIS POV - BILLIE JEAN 32

Her sad eyes and that big belly stare back at him.

DOTTY'S VOICE

Damn!

33 ON DOTTY AND LEOLA 33

Leola steps into frame. She looks like a brillo pad on hormones. Patches of purple hair are missing from her head.

34 ON MIRROR WITH BILLIE JEAN AND LEOLA 34

Leola catches her reflection in the mirror. She screams.

LEOLA

My hair! My hair!

(screaming to

Billie Jean)

This is your fault....

35 ON SCENE - FEATURING SAM 35

Leola reaches onto the counter and grabs two rollers full of hair, hurling them at Sam.

LEOLA

...you low-life hussy! Look at my hair!

SAM

I'm sorry. I....

Sam dodges and loses his balance, slipping against the sink. He's perplexed by his instability.

DOTTY

Leola!

36 NEW ANGLE

36

Dotty and Effy rush to help Sam up.

LEOLA
(to Dotty)
You should'a never taken that trash
in!

DOTTY
Oh, stuff it!

LEOLA
You stuff it!

DOTTY
I told you we shouldn't have done
the color and the perm at the same
time.

(to Sam)
Are you alright, darlin'.

Sam nods as they help him to his feet.

SAM
I'm sorry. Sorry.

DOTTY
I'll fix it.

LEOLA
You can't fix it! It's purple for
chrissake!

SAM
Well, it looks kinda punk.

Everybody gives him an odd look.

SAM
Very big in the eighties.

LEOLA
Well, I don't know where Aidees is,
but here in Oklahoma we don't like
lookin' like electrified cotton
candy.

EFFY
Maybe you could borrow Mrs. Parker's
wig 'til it grows out.

LEOLA
I don't want that cooty nest. I
want my hair.

(MORE)

CONTINUED

36 CONTINUED

36

LEOLA (Cont'd)

(beat)

And I'll tell you something else,
I'll never step another foot into
this two-bit snake pit.

Leola crosses to the door, grabbing her purse and a scarf
that Effy stands patiently holding.

DOTTY

Leola, you don't mean that. Now
just calm down. We've been friends
for too many years.

LEOLA

Well, we ain't friends no more....
(to Sam)
...thanks to that...harlot!

DOTTY

That's enough!

LEOLA

Her own people tossed her out.

37 FEATURING LEOLA

37

She ties the scarf, turns her back and opens the door. She
stops and looks to Dotty as Keeter, a large roughneck
stumbles over her.

LEOLA

She ain't your worry, Dotty. All
she's gonna do is ruin everything
you worked your whole life to get.

(to Keeter)

Tell her, Keeter! Tell her to send
that hussy home.

KEETER

What the hell happened to your hair?

She hits Keeter's arm and shoots Sam and Dotty a look,
ranting about her hair as she exits. Keeter watches for a
second and then turns back, closing the door.

EFFY

Never did like that old bitty, no
way.

38 ON ALL

38

Dotty stands frozen for a beat, and then slowly sinks into
one of the barber chairs. Sam crosses to her.

38 CONTINUED

38

SAM

I'm sorry.

DOTTY

Ain't your fault, darlin'.

EFFY

Yes it is.

KEETER

What is?

DOTTY

Effy.

EFFY

Well, it is!

KEETER

What is!

(to Sam)

What the hell are they talking
about?

SAM

Dotty, uh...had to take me to the
hospital and....

KEETER

Aw, Dotty.

DOTTY

What was I supposed to do? Let her
have the baby right here in the
middle of the beauty parlor?

KEETER

Well now, she didn't drop it, did
she?

DOTTY

That's 'cause she's not a cow...and
it was a false alarm.

(to Effy)

And if you had taken Leola down....

EFFY

That witch wouldn't let me lay one
brown finger on her, if her life
depended on it.

MRS. SUFFY'S VOICE

That's the God's truth.

39 INCLUDING ALL THE LADIES

39

The older of the two pushes her dryer back and stands.
She's well into her sixties and known to everyone as Mrs.
Suffy. The other woman is Tess.

MRS. SUFFY

Effy offered to take Leola's hair
down and Leola flat refused. Said
she was waitin' for you.

SAM

There must be something I can do?

Keeter picks up one of the hair-laden perm rods from the
floor.

KEETER

Looks to me like you've done it.

DOTTY

Don't start, Keeter.

KEETER

Start what?

(beat)

One of your best customers just
walked outta here lookin' like she
could tune in Mars and you're
tellin' me not to start!

DOTTY

I'll handle Leola.

SAM

Maybe I should talk to her.

DOTTY

You wouldn't get a word in edgewise.

(beat)

Besides, she'll be back. We been
through more messes than a fly on a
manure pile.

(beat)

Now you go into the parlor and put
your feet up. They're starting to
swell.

OBSERVER'S VOICE

Why don't you do that, Sam.

40 WIDER ANGLE - INCLUDING AL - SFX

40

He stands next to Sam with a look of concern on his face.

CONTINUED

OBSERVER

That way you and I can sit down and
have a long talk....

Keeter sticks his arm through Al and pokes at Sam's
shoulder.

KEETER

If I was you, I'd drop that kid and
get rid of it before you cause any
more trouble.

Off Sam's look, we....

CUT TO

41 INT. DOTTY'S PARLOR - DAY - ON A MIRROR

41

There is a bright, lace-hung window that looks out onto the
road. Under it, a sofa, covered in a pretty patchwork
quilt and doily covered pillows, upon which Billie Jean
sits, holding a pillow across her stomach, listening.

OBSERVER'S VOICE

Billie Jean was in full labor when
you leaped in, Sam.

42 NEW ANGLE - ON SAM AND AL

42

Camera comes around to reveal them talking.

OBSERVER

(continuing)

It took every doctor on staff to
stop her. Not to mention the shock
she went into when she caught a
glimpse of your reflection in the
O.R. lamps.

SAM

All What if she has her baby in the
future?

OBSERVER

(reading computer)

Ziggy's real worried about that.

(beat)

He says there's an eighty-six percent
chance that when you leap out and
Billie leaps back...the baby will
stay in the future.

SAM

She'll lose her baby!

CONTINUED

42 CONTINUED

42

OBSERVER

She loses her anyway.

(reading)

In the original history Billie Jean
put the baby up for adoption,
regretted it and spent the rest of
her life trying to find her.

SAM

That's what I'm here to change?

OBSERVER

Looks that way.

SAM

How much time before she has the
baby?

OBSERVER

Ziggy figures about thirty-six
hours, unless....

SAM

Unless?

OBSERVER

You have it first.

On Sam's reaction.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN .

43 INT. DOTTY'S PARLOR - DAY

43

Sam paces, rubbing a stitch in his side.

SAM
I can't have a baby!

OBSERVER
I know that.
(beat)
Ziggy's not so sure.

SAM
I'm sure!

OBSERVER
Okay, okay, calm down or you're
going to find yourself back in
labor.

SAM
I wasn't in labor!

OBSERVER
Well, Billie Jean was.
(beat)
Ziggy says that your brain waves,
which are tied into her emotions,
are cross channelling with the
baby's.

SAM
The baby's not here.

OBSERVER
Maybe not. But the baby's
connecting with your mood swings.
(reading computer)
Ziggy says you're bonding.

SAM
Bonding!

OBSERVER
He says it's for the best.
(beat)
In case you deliver before Billie
Jean leaps back.

SAM
I can't deliver, because I'm a man,
and men don't have babies.

CONTINUED

43 CONTINUED

43

Sam's head starts to reel. He reaches for the wall.

OBSERVER

You don't look so good, Sam.

SAM

I feel nauseous.

OBSERVER

You look a little green around the....

Before Al can finish Sam is running toward the bathroom. He disappears and slams the door. Retching is the only sound.

44 NEW ANGLE - ON AL

44

He looks to heaven and moves toward the door. His face a mixture of concern and wonder. More retching.

OBSERVER

I told you not to upset yourself.

SAM'S VOICE

I'm not upset! I'm sick!

OBSERVER

What do you mean 'sick?'

He throws up again.

OBSERVER

Oh.

(beat)

It's probably a stomach flu.
Everyone's got it.

After a beat we hear the water running.

SAM'S VOICE

I don't have the flu.

The door opens and a very shaky Sam leans against the door frame.

SAM

(worried)

Al, you don't think Ziggy could be right.

OBSERVER

No, I don't think Ziggy could be right.

(MORE)

44 CONTINUED

44

OBSERVER (Cont'd)

(beat)

There's no way, physically, you
could be carrying a baby.

(beat)

Right?

Sam moves toward the sofa using various objects for
support.

Right.

(beat)

I mean, Billie Jean's back in the
waiting room and I'm here in
nineteen fifty-five.

(beat)

And it's only the illusion left by
her physical aura that everybody is
seeing. Not her body.

(beat)

So why do I feel so nauseous?

OBSERVER

Purely psychosomatic.

(beat)

Happens to a lot of fathers.

Sam lets the thought sink in and then looks to Al.

SAM

Who is the father, Al?

OBSERVER

(punching
computer)

We don't know. And Doctor Beaks
says Billie's too traumatized to
push for an answer.

(beat)

You feel better?

He reaches the sofa and eases himself down.

SAM

I'm so tired.

OBSERVER

See, it's the flu.

SAM

It's not the flu!

CONTINUED

44 CONTINUED (2)

44

OBSERVER

Well, it's not pregnancy!

(beat)

Nausea and fatigue come in the first
three months. Billie Jean is full
term.

45 NEW ANGLE

45

Sam lies on the sofa. He's already half-asleep.

OBSERVER

Besides, you can't be tired, Sam!
You've got to find a way for Billie
Jean to keep her baby.

SAM

I know. I just have to rest for a
minute.

(yawning)

Maybe I can patch things up between
her and her parents.

Al yawns too as he punches Ziggy for data.

OBSERVER

That's a good idea, Sam. Talk to
her mother....

(beat)

No good, Sam. Her mother died when
she was twelve and her father
refuses to see her.

Who?

OBSERVER

Billie Jean's father.

(using computer)

Bob Hickok. He's a foreman at Kip's
Petroleum and he...lives at 243
Prairie Lane in Claremore.

SAM

243 Fairy Lane....

OBSERVER

Prairie!

Al looks at a sleeping Sam and shakes his head.

OBSERVER

(to himself)

Something tells me we've got big
problems.

46 CLOSE ON SAM

46

He lies asleep on his side, the little lace pillow curled under his face, as we....

CUT TO

47 EXT. OIL FIELD - NEXT DAY - ON '51 CHEVY

47

The car pulls off the dirt road. Horse heads bob, sucking oil from the ground. They stop a few yards from a foreman's shack near a newer well. After a beat, Dotty exits and helps Sam get out. He's wearing a little maternity smock with flats.

DOTTY

Are you sure you want to do this,
honey?

48 SAM'S POV

48

A row of rigs with a tangle of workmen, setting up some extension pipes. The foreman's shack sits to the side. A few of the workmen see Sam and stop. Among them is a boy of about seventeen and another around eighteen.

DOTTY'S VOICE

You know, some things are better
worked out after the fact.

49 ON SAM AND DOTTY

49

Sam adjusts his smock top and turns to Dotty giving her a brave smile.

SAM

I don't think I would be here if I
had a choice.

DOTTY

Then wait 'til after the baby comes.

(beat)

I'll bet you a two dollar hog that
little tyke'll just melt his heart
and everything will turn out as
right as pie.

SAM

Let's just say the history books are
telling me that's not going to
happen.

Sam looks from Dotty toward the foreman's shack.

50 SAM'S POV - A MAN

50

of about forty, crosses down the steps. It's Bob Hickok. He looks like a director. The weight of years of sadness has drawn dark circles and deep lines through his face. He crosses to talk to one of his men and catches Sam out of the corner of his eye. He quickly looks around and sees that everyone is watching. He crosses briskly to Sam.

51 ON SAM AND DOTTY

51

Sam tries to smile but before he can get out a "hello"....

BOB

What are you doin' here, Billie?

DOTTY

Oh Bob, say hello to the child.

BOB

This is between me and my daughter, Dotty.

DOTTY

Well, I'm real glad to hear there's somethin' between you two.

SAM

I didn't realize you knew each other.

DOTTY

Your Daddy and I were....

■

We went to high school together.

DOTTY

We were a little more than classmates.

■

What do you want, Billie?

SAM

To talk.

Bob looks around and sees everyone staring at them.

BOB

This ain't no freak show. Get back to work!

(beat)

We got nothin' to talk about, Billie.

CONTINUED

51 CONTINUED

51

DOTTY

(softly)

Talk to her, Bobby. It can't hurt
nothin'.

Bob hesitates, holding on to his icy edge.

BOB

Then I suppose we better get outta
sight. Folks got enough to gossip
about already.

He walks off. Sam looks to Dotty as she shakes her head.

DOTTY

Go on. I'll wait right here for
you.

She gives Sam an encouraging smile and nods him off after
Bob.

52 EXT. FOREMAN'S SHACK - FEATURING BOB

52

They walk behind one of the silent monsters.

BOB

Mrs. Thailer called to tell me you
decided to give up the baby.

SAM

Mrs. Thailer?

BOB

The woman from the adoption agency.

SAM

Oh, Mrs. Thailer, right. Well,
that's what I wanted to talk to you
about.

(beat)

I...I've decided to keep the baby.
And the only way I can do that is
with your help.

BOB

You can get help from who ever the
hell knocked you up!

SAM

I...can't.

CONTINUED

52 CONTINUED

52

BOB

(flaring)

Can't? Or you won't?

(beat)

The only way you can keep this baby,
is for him to do the right thing and
marry you!

(thought)

That is, unless he's already
married!

SAM

(fumbling)

I...don't know.

BOB

You don't know!

SAM

What I mean is...I don't know if I
should get married. If marriage is
the right thing to do.

BOB

You're pregnant!

SAM

Being pregnant isn't a reason to
marry someone. It's an option. And
so is, giving this baby a home and a
family with you.

BOB

I'm not gonna spend the rest of my
life paying for your mistake.

SAM

This mistake will be your
grandchild.

BOB

I don't have a grandchild and I
don't want a grandchild!

(beat)

If you want to move back home, we
can work that out. But only after
you have that baby and give it up.

After a beat, Sam waddles away and we hold on Bob. His
face is pained and for a moment it looks like he's going to
call after Sam. The moment passes and Bob hardens.

53 ANOTHER ANGLE

53

Sam walks toward Dotty who stands waiting by her car. He passes two men and a young boy. Bob steps out from where he and Sam had been talking.

54 ON DOTTY

54

She stands looking at Bob.

55 FEATURING BOB

55

He locks eyes with Dotty then drops them to the ground and walks away. Sam reaches the car and Dotty helps him inside.

DISSOLVE TO

56 EXT. DOTTY'S HOUSE - ESTABLISHING

56

Dotty's car sits out front.

SAM'S VOICE OVER

Talking to Billie Jean's dad left me feeling sad and angry and frustrated. But mostly....

57 INT. PARLOR - MIRROR IMAGE - CLOSE ON BILLIE JEAN

57

She sits on the sofa munching on a bowl of radishes and horseradish. Camera pans around to Sam.

SAM'S VOICE OVER

...it left me feeling lucky. Lucky to grow up in a family with parents who listened to me. Guided me when I was lost or confused.

(beat)

And who always, seemed to be there when I needed them.

58 ON SAM AND BILLIE

58

They look at each other.

SAM'S VOICE OVER

I wanted to give Billie Jean the chance to be that kind of parent.

DOTTY'S VOICE

There's a Cassy Thailer here to see you, Billie.

CONTINUED

58 CONTINUED

Sam turns to face....

59 WIDER TO INCLUDE - DOTTY AND MRS. THAILER

59

Mrs. Thailer is a thin woman with gentle eyes that could just as easily melt your heart or turn it into a lump of coal. She crosses to Sam and sits.

MRS. THAILER

You mind?

Sam shakes his head no.

DOTTY

I got some stuff to finish up.

(to Sam)

You gonna be okay?

III

Sure.

Dotty gives him a concerned look and exits.

60 NEW ANGLE - FEATURING SAM AND MRS. THAILER

60

She reaches into a leather book satchel and pulls out a bunch of legal papers.

MRS. THAILER

I brought those papers for you to sign, Billie.

SAM

Papers?

MRS. THAILER

Adoption papers.

(beat)

You're due this week aren't you?

SAM

Uh, yes. I guess I am.

She hands Sam a stack of papers.

MRS. THAILER

Just sign all five copies.

SAM

(taking them)

Can I read them first?

CONTINUED

60 CONTINUED

60

MRS. THAILER

Oh, they're just legal talk that says you allow the people that the agency has approved to adopt your baby.

Sam looks at the papers.

[REDACTED]

Mrs. Thailer....

(beat)

...if I sign these papers and change my mind. Can I ever get my baby back?

61 NEW ANGLE - FEATURING MRS. THAILER

61

She lets go of a long sigh. A sad smile crosses her face as she gathers her thoughts.

MRS. THAILER

Well...no.

SAM

Can I ever see her?

MRS. THAILER

No.

SAM

You mean I'll never know where my baby goes?

MRS. THAILER

Billie, where your baby goes is not important.

SAM

It's very important.

MRS. THAILER

What's important is that your child will be with a good family and have a wonderful life.

SAM

I can't know that if I can't ever see her.

MRS. THAILER

I can.

SAM

But, it's my baby.

CONTINUED

61 CONTINUED

61

MRS. THAILER

Billie Jean, it wouldn't be fair to
the baby or to the adopted parents.

SAM

Why not?

MRS. THAILER

It...it just wouldn't.

(beat)

Billie Jean, I don't understand this
sudden change of heart?

He looks at this woman, who obviously cares a great deal.

You know that old saying, 'God works
in mysterious ways?'

MRS. THAILER

One of my favorites.

SAM

Well, I think my change of heart is
God's way of saying he doesn't want
to make another mistake.

MRS. THAILER

You're not going to sign these
papers, are you?

SAM

No, ma'am.

Mrs. Thailer stands and sighs, putting the papers back into
her case.

MRS. THAILER

I hope it works out for you, Billie
Jean. I truly do. But if it
doesn't...you call me.

62 CLOSE ON SAM

62

Mrs. Thailer exits as Sam eats another radish, and we....

CUT TO

63 INT. DOTTY'S SALON - LATER

63

Dotty is putting another customer under the dryer as Sam
enters.

CONTINUED

63 CONTINUED

63

DOTTY
(yelling)
Ten more minutes.

The woman nods and Dotty turns. She notices Sam, lost in thought and crosses to him.

64 FEATURING SAM

64

He plays with the hair trying to get it to curl. Dotty slips an arm around his shoulder.

DOTTY
Looks like you lost the war.

SAM
(sad smile)
Just a few major battles.

DOTTY
Your daddy'll come around. He's
still hurtin' from losin' your mom.

SAM
(searching)
You and he were more than
classmates, weren't you?

DOTTY
(flustered)
That's all water under the bridge.

SAM
What happened?

Dotty reaches out placing her hands on Sam's stomach.

DOTTY
You got much more important things
to worry about than what your daddy
and I....

65 TIGHT ON BOTH

65

Suddenly, Dotty stops and breaks into a big smile. Sam's eyes widen like saucers.

DOTTY
That's a hell of a kick.

SAM
I...I felt that!

CONTINUED

65 CONTINUED

65

DOTTY
Of course, you felt it. Your baby's
got a kick like a mule in heat.

66 WIDER ANGLE

66

Sam is in a panic. He looks down at his stomach.

SAM
Oh boy!

DOTTY
You know what?
(beat)
I think so, too.

She beams at Sam. He is in a total state of shock. His eyes never leave his stomach. There is a second kick. Sam braces himself and looks to Dotty, as we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

67 INT. KITCHEN - DAY - CLOSE ON SAM 67

He sits at the little table, gobbling up a bowl of red Jello with what appears to be sliced onions.

EFFY'S VOICE

I sure hope five bowls is enough.

68 WIDER ANGLE 68

Effy sets another bowl down in front of Sam, she and Al stare disgusted, watching him eat.

EFFY

(continuing)

'Cause I'm plum outta strawberry Jello and I only got enough onions for supper.

EFFY

How can you eat that?

OBSERVER

My sentiments exactly.

Sam lowers his spoon a bit embarrassed.

SAM

It's...it's really pretty good.

OBSERVER

Jello and onions?

EFFY

I know folks get hungry for funny stuff when they're havin' babies, but....

(beat)

I mean, don't you kinda wonder what you're hatchin' down there?

OBSERVER

Cravings, Sam?

SAM

(testy)

I wanted Jello and onions!

OBSERVER/EFFY

Okay! Okay!

CONTINUED

68 CONTINUED

68

EFFY

But don't come callin' me in the
middle of the night when you get
stomach pains.

(beat)

Oh, Miss Dotty said come into the
shop when you're feelin' better.

Effy puts the dirty bowls into the sink and exits.

69 NEW ANGLE - ON SAM AND AL

69

Sam starts to take another bite and stops, turning to Al.

SAM

I felt the baby kick, Al.

OBSERVER

What?

SAM

I felt Billie Jean's baby kick
inside of me.

Al is stunned to say the least. He looks at the Jello.

OBSERVER

Gas.

SAM

What?

OBSERVER

It was probably gas from all the
junk you're eating.

Sam considers the thought but shakes it off.

SAM

No! Dotty felt it too.

OBSERVER

That's a great trick since Billie
Jean's baby is inside of her
forty-two years in the future.

SAM

All I know is, Dotty had her hand on
my stomach and we both felt the baby
kick.

OBSERVER

That's impossible, Sam.

CONTINUED

69 CONTINUED

69

SAM

Al, what if it's not. What if, when I came in and Billie leaped out, the baby stayed?

OBSERVER

Read my lips. Impossible!

(beat)

So, just forget about being the first male mother and find a way for Billie Jean to keep her baby.

(beat)

Now, what happened when you talked to her dad.

SAM

Nothing good. It would take a miracle to get him to accept Billie Jean and her baby.

OBSERVER

(reading Ziggy)

Well you better perform one 'cause according to Ziggy that baby's coming in less than five hours.

Frustrated, he absentmindedly eats a few more bites of Jello and onions. Sam flushes and pulls at his collar.

SAM

God!

OBSERVER

What's the matter?

SAM

It's so hot in here?

(beat)

Hot flashes!

OBSERVER

You're not having hot flashes.

SAM

I'm not having cravings either but I ate Jello and onions.

(thrilled)

I'm pregnant, Al.

OBSERVER

You're not pregnant! But you are running out of time.

CONTINUED

69 CONTINUED (2)

69

SAM

What about the baby's father? Did Billie Jean tell you who the father is?

OBSERVER

Doctor Beaks won't let me near her.

SAM

There's got to be a way to buy time for Billie, a way to help her get her life together until she can take care of her baby, herself.

OBSERVER

Sam, get real!

(beat)

Billie Jean doesn't have a high school education, or the slightest prospect for a job that could support her.

(beat)

And, if there is anything she can do, who's gonna take care of the kid while she does it?

SAM

(realizing)

Dotty! She's been right under my nose the whole time.

70 NEW ANGLE - FEATURING SAM

70

He strains to get up. He makes two attempts and finally gets to his feet. He waddles towards the beauty salon. Al is on his heels. Sam disappears down the hall. Al yells after him.

OBSERVER

Hold on Sam.

(beat)

If Dotty wanted Billie to stay with her, it would have happened forty years ago, and you wouldn't be here.

71 INT. HAIR SALON - FEATURING DOTTY AND KEETER

71

Cleaning up, she turns as she hears Sam coming. Keeter sits in one of the barber chairs drinking a beer.

72 DOTTY'S POV - SAM

72

ranting as he waddles down the hall.

CONTINUED

72 CONTINUED

72

SAM
(over his
shoulder)
Maybe nobody thought of it!

Sam freezes knowing that he must look a little nuts.

73 BACK ON ALL

73

Dotty looks around to Keeter who just stares at Sam like he's from another planet as Al pops in beside him.

KEETER
Keep talkin' to yourself like that
and little men in white coats are
gonna carry you right out the door.

DOTTY
Thought of what?

OBSERVER
Be careful how you handle this, Sam.

■
A way to keep this baby.

OBSERVER
That's subtle.

DOTTY
Oh, honey, I thought you were givin'
that baby up for adoption.

SAM
Well, I was. But now I'm not.
(beat)
I'm not sure it's the best thing to
do.

DOTTY
For who? You or that little baby?

■
Both.

KEETER
Looks like a package deal from here.

OBSERVER
This is bad timing, Sam.

CONTINUED

73 CONTINUED

73

DOTTY

Drink your beer, Keeter.

(to Sam)

Of course it's the best thing.

(beat)

You're a young girl with your whole
life in front of you.

SAM

And I believe this baby is supposed
to be part of it.

KEETER

You don't have a home, or a job. And
you don't have a soul who can help
you.

OBSERVER

Not now, Sam.

SAM

I have Dotty.

74 NEW ANGLE

74

Dotty shoots Keeter a side glance. He's already on his
feet.

KEETER

That's it. I'm goin' down to the
club.

DOTTY

What about supper?

KEETER

(pointing to Sam's
stomach)

Feed it to them.

He slams out of the door.

75 FEATURING DOTTY

75

She crosses into the center of the shop, waving and shaking
her hands. Al punches data into the handlink.

DOTTY

What are you tryin' to do to me?

SAM

Ask for your help.

CONTINUED

75 CONTINUED

75

DOTTY

I...I can't have a baby in here.

SAM

Why not?

DOTTY

'Cause Keeter'll be outta here faster than I could spit.

OBSERVER

(reading handlink)

He's outta here anyway, Sam. They never get married.

DOTTY

He made me swear you'd be gone as soon as your baby comes.

SAM

But you don't want me to go, do you?

Dotty hesitates, then thinks of Keeter.

DOTTY

I want you to go home to your daddy and finish high school.

(beat)

You could work here part-time if you wanted to. But you have to give that baby away.

SAM

If I do, I'll lose her forever.

DOTTY

If you don't...I'll lose Keeter.

SAM

You may lose him anyway.

DOTTY

Shut your mouth!

(softer)

Billie Jean, I've givin' you a home, a job and the food on your plate.

(beat)

Don't ask me to give up my life for you. I won't....

(breaks)

...I just won't.

The tears flow and Dotty strides out of the room. Sam sits watching.

76 FEATURING SAM

76

He rubs his side and begins to pace.

OBSERVER

She's right Sam, you can't ask her
to take on Billie's life.

SAM

But Dotty will end up all alone.

OBSERVER

She doesn't know that.

(beat)

Sam, you tried. There's nobody
else.

Nobody except this baby's father and
only God knows where he's at.

EFFY'S VOICE

Willis is probably walking home from
work about now.

77 WIDER ANGLE - INCLUDING EFFY

77

She enters carrying a load of fresh towels and stacks them
away.

OBSERVER

From the mouths of babes.

SAM

(stunned)

Willis...is walking home from work.

EFFY

It's after five.

SAM

Effy, I...have to talk to him.

EFFY

I thought you two swore....

(melodramatically)

...never to see each other again.

SAM

Well...I kind of changed my mind.

(searching)

I guess you're right. He'd be
walking home...down old....

CONTINUED

77 CONTINUED

77

EFFY
Water Tower Road.
(beat)
You're not really going to talk to
him are you?

Al punches data into the handlink.

OBSERVER
Got it, Sam.
(beat)
It's about a mile west of here.

I think I better.

Sam heads for the door.

EFFY
I know you don't love Willis Taylor.
And you'd be makin' a big mistake if
you made him marry you just to hold
onto your baby.

Sam looks at her and then at Al, as we....

CUT TO

78 EXT. WATER TOWER ROAD - LATE AFTERNOON

78

Hands supporting his back, Sam walks down the dirt road
with a purposeful waddle. He passes Al who falls in step.

OBSERVER
I'm warning you Sam, you've got to
take it easy, or....

SAM
How much time before the baby comes?

OBSERVER
(checking the hand
link)
Two hours, twenty-seven minutes.

SAM
Then I can't take it easy.
(beat)
If I take it easy, I won't find a
home for Billie and her baby. And
if I don't find them a home, I won't
leap.
(beat)
Willis is my last chance.

CONTINUED

78 CONTINUED

78

OBSERVER
What's wrong with you?

I ate too much Jello and onions.

OBSERVER
No, no, no, I mean, thinking that
Willis can help. He's probably some
yahoo who could care less about
Billie Jean.

SAM
He doesn't have to care about Billie
as long as he helps out financially.

OBSERVER
Gimme a break Sam, it's the fifties.
The last thing some high school stud
is going to do is volunteer to pay
for a kid.

SAM
(bitchy)
If you think I'm going about this
the wrong way, come up with a better
idea!

OBSERVER
You don't have to bite my head off.

SAM
(still bitchy)
Willis is just as responsible for
this baby as I am.

OBSERVER
You mean as Billie Jean is.

SAM
And he's going to face his
responsibilities like a man!

OBSERVER
(looking up)
Or a boy.

Sam looks up and stops.

79 THEIR POV - WILLIS

79

He's the same young boy we saw at the drill site. He sees
Sam and slows.

CONTINUED

79 CONTINUED

79

SAM'S VOICE

(stunned)

That's Willis?

(beat)

No wonder Billie Jean never told her
father who got her pregnant. He
works for him.

80 BACK ON SAM AND AL - SFX

80

They are both disarmed by Willis' youth.

OBSERVER

He's not what I pictured.

SAM

Me either.

OBSERVER

I think I better let you two alone.

He punches up the Imaging Chamber door and steps inside.

81 ANOTHER ANGLE

81

Willis is uncomfortable, unable to look Sam straight in the
eye.

WILLIS

Billie Jean.

SAM

Willis.

WILLIS

I guess you're due pretty soon huh,
Billie.

Sooner than you think.

WILLIS

Well, at least then it'll be over.

SAM

No, it won't.

WILLIS

You should have let Mama Elliot fix
things.

SAM

An abortion?

CONTINUED

81 CONTINUED

81

WILLIS

It would have been easier for everybody.

SAM

Well, that option's long gone.

(beat)

Point is...now what do we do?

WILLIS

(flustered)

I told you I can't do nothin'.

(beat)

I got my scholarship, Billie. I start school in January.

(beat)

I'll be the first Taylor ever to go to college.

SAM

(softly)

What about the baby?

WILLIS

You told me you were gonna give it up.

I can't.

WILLIS

Billie, I'm sorry, but there's nothin' I can do.

(beat)

I'm sorry.

He turns to leave. Sam stops him.

SAM

You owe your baby more than, 'I'm sorry.' And you'll owe him that for the rest of his life.

82 FEATURING SAM

82

There's a horrendous pang of guilt that Willis squirms under. Tears flood his eyes.

WILLIS

You...you told me to go to college. You told me to make somethin' outta myself. Now you want to trap me here in this stupid town. Well, I won't let you. I'm gettin' out!

(MORE)

82 CONTINUED

82

WILLIS (Cont'd)

(beat)

If you had a lick a sense in your head, you'd give that baby away and make something out of the rest of your life. 'Cause that's what I'm gonna do with mine.

83 WIDER ANGLE

83

Willis turns, stumbling down the road. After a beat, he vanishes into the afternoon sun.

84 CLOSE ON SAM

84

He feels his blood pressure rising by the second. Suddenly, Sam is gripped by a horrendous pain. His knees buckle and he drops to the ground. As he clutches both his sides, the reality of what is happening terrifies him. Sam looks to heaven, as we....

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

85 EXT. WATER TOWER ROAD - LATE AFTERNOON

85

Sam kneels, bent over with the rush of a contraction. He tries breathing through it. It takes a second but the contraction passes.

SAM

(to himself)

This can't be happening.

He looks around. There is no one. Slowly he struggles to his feet. It takes a bit before he can get one foot forward. Then the other. He's moving.

86 WIDER ANGLE

86

Sam moves laboriously down the empty road. As we pull back, we....

DISSOLVE TO

87 EXT. DOTTY'S HOUSE - LATE AFTERNOON

87

The car is raised up on a jack as Dotty struggles with a flat tire. Effy holds the crowbar.

EFFY

You're gonna break every nail on your hand.

DOTTY

You got a better way to do this, I'm all ears.

EFFY

No. But I can't do your nails again, 'cause my mama's turning fifty today and I gotta get home for her party.

The tire finally gives as a disgusted Dotty looks back at Effy.

DOTTY

Get me the other tire.

EFFY

I'll get dirty.

CONTINUED

87 CONTINUED

87

DOTTY
Just get the damn tire!

Effy sets the crowbar down and reluctantly goes to the trunk.

■ FEATURE EFFY

88

She digs into the trunk, bitching to herself and pulls at the tire. As she rolls her eyes to the heavens they stop, narrowing on something down the street.

DOTTY'S VOICE
I asked you to get the tire Effy,
not make it.

Dotty crosses into frame and catching what Effy's looking at, turns her gaze.

DOTTY
Oh Lord.

Dotty breaks into a run.

89 FEATURE SAM

89

His hands are locked under his stomach. He is drenched with sweat and pale. Dotty reaches his side throwing one of her arms over his shoulder and supports him with her other.

SAM
(hurting)
Hospital.

DOTTY
Oh Lord, my car. My car has a flat.

Effy slides in on Sam's other side, trying to take some of his weight.

EFFY
You look horrible.

DOTTY
Call the doctor.

SAM
And my father.

Effy runs to the door and flings it open.

CONTINUED

89 CONTINUED

89

DOTTY
(calling after
her)

The numbers are on the wall next to
the phone.

Effy's inside. Sam and Dotty enter close behind.

CUT TO

90 INT. DOTTY'S SALON - LATE AFTERNOON .

90

They struggle to the couch, by the door, and Dotty gently
lays Sam down. A contraction hits. Sam takes a deep
breath as he grimaces with pain.

Oh no!

He starts a controlled breathing pattern, grabbing his
stomach. Another wave hits and he starts to bear down.

DOTTY
Don't push or you'll have that baby
right here.

Sam stops and tries to go back to the breathing. After a
moment, the contraction subsides. Dotty winds a small
timer.

91 WITH DOTTY

91

As soon as Dotty sees that Sam has some relief, she rushes
to the sink and fills a dye bowl with cold water, grabbing
a rag. She races back to Sam and wipes his face. He's
sweating heavily.

DOTTY
(screaming)
Effy!

She runs into frame.

EFFY
Doctor's in surgery and the nurse
says get her to Claremore or deliver
it yourself.
(off Dotty's look)
Don't look at me, I can't help you.

DOTTY
Well, you're gonna.

CONTINUED

91 CONTINUED

91

SAM
What about my father?

EFFY
Tried the work number. No answer.

Sam reaches up and grabs Dotty.

SAM
I've got to talk to him.

DOTTY
Don't you worry honey, we'll find him.
(to Effy)
Go get her daddy. He's probably working outside.

EFFY
That's all the way over in....
(off both their looks)
I'm goin'. I'm goin'.

92 NEW ANGLE

92

Effy heads out the door as Dotty wipes Sam's brow with cool water.

DOTTY
Keeter! I forgot about Keeter.
She's on her feet and on the phone dialing.

DOTTY
I'm so used to him bein' out on a rig, I plumb forgot about him.
(into phone)
Howdy Willy. It's Dotty. You got Keeter down there.
(beat)
Keeter! Keeter, I need you to come home.

93 INT. ROUGHNECK BAR - LATE AFTERNOON - ON KEETER

93

He leans on the bar and talks from the pay phone that hangs in the corner. The bartender sets another shooter in front of him. It's obvious that it's not his first. It's still early, so there are only a few workers.

KEETER
You're supposed to be here?

CONTINUED

93 CONTINUED

93

DOTTY'S VOICE

Billie's havin' her baby. I got to
get her to the hospital.

KEETER

Where's your car?

DOTTY'S VOICE

I got a flat tire and....

KEETER

(pissed)

So fix it, Dotty.

(beat)

And don't go botherin' me about some
knocked up kid.

94 INT. DOTTY'S SALON - ON DOTTY

94

She can't believe what she's hearing. Sam, in the b.g.,
goes into another contraction.

DOTTY

I need you to do this for me.

KEETER'S VOICE

Well, you can need till hell freezes
over, but she can get her own butt
to the hospital.

DOTTY

You're drunk!

KEETER'S VOICE

Not as drunk as I'm gonna get.

95 FEATURING SAM

95

He's in the full throes of the contraction. He picks the
timer up and desperately tries to focus on it, while still
doing his transitional breathing.

96 CLOSE ON TIMER

96

It reads seven minutes.

97 ON DOTTY

97

She's starting to panic as she watches Sam in pain. She
yells into the phone.

CONTINUED

97 CONTINUED

97

DOTTY

Keeter Slade, you selfish
son-of-a-bitch! If you don't bring
your butt over here right this
minute...don't you bother bringin'
it back at all!

The slam of the phone into its cradle is so loud that Dotty jerks the receiver from her ear. Her face registers shock, then terror. She faces Sam.

98 FEATURING SAM

98

The contraction releases and he sinks back into the couch. His hand rubs his own lower back.

SAM

I can't have this baby.

DOTTY

Well, you're too far into it to turn
back now.

(beat)

How far apart are they?

SAM

Seven minutes.

DOTTY

Come on darlin', we gotta change a
tire.

Sam looks at her and realizes there's no other way, as
we....

CUT TO

99 EXT. HIGHWAY - DUSK - ON EFFY

99

She runs along the highway. A car passes. She waves her arms for it to stop. It drives past her. An old pickup truck approaches. She flails her arms again. It screeches to a stop.

100 EXT. DOTTY'S CAR - ON SAM AND DOTTY

100

Sam awkwardly tightens the last bolt as Dotty lowers the jack. As soon as the car touches the ground, Sam collapses inside the open door. Dotty races around to the driver's side.

CONTINUED

100 CONTINUED

100

DOTTY
Where'd you learn how to do that?

SAM
The farm.

DOTTY
Whose farm?

101 INT. DOTTY'S CAR

101

She starts the engine and throws the car into reverse, hitting her mailbox and spinning onto the street.

SAM
Why don't you let me drive?

Before Dotty can answer, Sam is hit with another contraction. At the same moment the little egg timer goes off. Sam braces himself.

DOTTY
'Cause you're busy.

She jams the car into gear and peels off.

102 EXT. DOTTY'S CAR - SUNSET

102

It peels down the empty road as we hear the sound of a fist pounding on a door.

103 EXT. OIL FOREMAN'S SHACK - DUSK - ON EFFY

103

The last vestiges of light fade to night as she pounds on the door. There is no answer. There is no one else around.

EFFY
Come on Mr. Hickok, be here.

BOB'S VOICE
Can I help you, gal?

104 WIDER ANGLE - INCLUDING BOB

104

He walks around from the back. Effy in her excitement, rushes to him.

EFFY
Mr. Hickok! Billie Jean's having
her baby!

CONTINUED

104 CONTINUED

104

BOB

Bound to happen.

EFFY

But Dotty's car broke down and she's
got no way to get to the hospital.

Then she can have it at home, same
as her mama had her.

EFFY

Billie's hurtin' real bad.

(beat)

I...I think she might die.

BOB

She's sixteen. Havin' a baby ain't
gonna kill her.

EFFY

My sister was seventeen. She bled
to death in my momma's arms.

105 CLOSE ON BOB

105

He looks at Effy, her eyes are wide with anticipation, as
we....

CUT TO

106 INT. EXAMINING ROOM - ON SAM AND DOTTY

106

They are making their way through the door. The nursing
staff scrambles to get a wheelchair. Dotty leaves his side
for a second to grab some water from a pitcher on the desk.
A frantic Al enters through the Imaging Chamber. Sam spots
Al and all his pain turns him into a total bitch.

SAM

Where the hell have you been?

Sam turns over his shoulder looking for Al.

DOTTY

I'm right here honey.

107 NEW ANGLE - TRACKING

107

They wheel him down the hall.

CONTINUED

107 CONTINUED

107

OBSERVER

In the waiting room with Billie Jean.

(beat)

The kid's terrified.

DOTTY

Here, drink this.

I'm having a baby.

OBSERVER

No, you're not.

DOTTY

They can tell that.

OBSERVER

...Billie Jean is having it forty years in the future.

I'm in labor and I'm having this baby!

NURSE DENTON

(to Dotty)

Who's she trying to convince, us or herself?

They go into a large emergency room with partition curtains. Nurse Denton, a strong woman of about forty, starts to undress Sam. Dotty tries to help. Sam fights them.

OBSERVER

This is impossible, Sam!

NURSE DENTON

How far apart are your contractions?

DOTTY

We lost count.

SAM

Impossible!

DOTTY

I'm sorry darlin'. We've been too busy to watch the clock.

NURSE DENTON

Let me get these clothes off.

108 FEATURING SAM

108

Another contraction hits hard. He lets out a scream and squats on the floor and does his breathing. 'Al's eyes widen.

OBSERVER

This is mental Sam, you can control it.

SAM

Go to hell!

NURSE DENTON

Alright young lady, you just watch your language.

OBSERVER

Take it easy, Sam.

He starts transitional breathing.

NURSE DENTON

What are you doing?

SAM/OBSERVER

Breathing!

DOTTY

(to Nurse Denton)

Why's she doing that?

NURSE DENTON

Beats the hell out of me.

OBSERVER

It's supposed to help the contraction.

NURSE DENTON

(to Sam)

You're gonna hyperventilate if you keep that up.

SAM

It's not working!

DOTTY

What's not working?

OBSERVER

It's not working cause you're not in labor.

SAM

(screaming)

Yes I am!

109 ON THE MIRROR

109

The contraction passes. Billie Jean is exhausted, making it easier to get her clothes off, and put the gown on.

110 ANOTHER ANGLE

110

Doctor Rogers rushes in.

DOCTOR ROGERS

How dilated is she?

NURSE DENTON

I just got her clothes off.

DOCTOR ROGERS

(to Sam)

Alright Billie, let's have a look.

They try to get his feet into the stirrups.

SAM

No!

(beat)

Help me, Al!

EVERYONE

Al?

OBSERVER

(nervous)

Gooshie, what's happening?

DOCTOR ROGERS

I want her in the delivery room.

The nurse heads out the door.

OBSERVER

(reading computer)

The baby's head's crowning?

SAM

The head's crowning!

DOCTOR ROGERS

I don't know 'cause you won't let me look!

OBSERVER

Ziggy says, wherever this baby's coming it's gonna arrive in four minutes.

(beat)

Do something, Sam.

CONTINUED

110 CONTINUED

110

SAM
Where's my father?

DOTTY
(perplexed)
We couldn't reach your daddy.
Remember?

SAM
I'm not having this baby until he
gets here.

DOCTOR ROGERS
You don't have a choice.

Nurse Denton and an orderly push a gurney in and help Sam onto it. He has another contraction and curls forward. Dotty holds his hand, trying to give whatever comfort she can, as they rush Sam out of the room.

DOTTY
Hang on, honey.

111 ON AL

111

Al is reading something on the computer. He stands frozen, alone in the room. His mouth drops open.

112 INT. HOSPITAL HALL - DAY - TRACKING WITH SAM

112

He's drenched and totally white, as they race down the hall. At the other end, Bob and Effy rush in. Bob grabs Sam's hand.

BOB
It's gonna be alright darlin'. It's
gonna be alright.

SAM
(struggling)
The baby...I want....

DOTTY
She wants to keep the baby, Bob!

EFFY
She's been saying that for days.

They wheel past Al, who's reading the computer with a worried expression.

CONTINUED

112 CONTINUED

112

OBSERVER

Sam, we've got a problem with the baby.

SAM

I've been trying to tell you that!

BOB

Don't worry about it now!

OBSERVER

Ziggy says the baby's gone!

113 ANOTHER ANGLE

113

They reach the O.R. room doors. Sam clutches both hands onto Bob, convulsing through the last part of the contraction.

DOCTOR ROGERS

This is as far as you folks can go.

SAM

(to Al)

What!

DOCTOR ROGERS

That's a sterile room!

OBSERVER

The head was crowning and it disappeared!

SAM

I knew it! I told you! I'm having the baby!

114 INT. DELIVERY ROOM

114

It's small and brightly lit. They all pull Sam onto the table, get him into the stirrups and sheet him.

DOCTOR ROGERS

Get out of here, Bob.

SAM

No!

(clutching Bob)

Help me...keep the baby.

BOB

It...it ain't right.

CONTINUED

114 CONTINUED

114

DOTTY

Twenty-two years ago you had to do
the right thing when you married
Billie's mama and I lost you.

(beat)

Don't you lose Billie! For God's
sake Bob, she's your only daughter!

115 FEATURING SAM AND BOB

115

Bob looks to Dotty and then to Sam. His eyes fill with
tears.

116 MIRROR SHOT - ON BOB AND BILLIE JEAN

116

In the large OR lamp we see Bob bring Billie Jean's hand to
his face and kiss it. She is washed-out and pale. He
embraces her, weeping on her shoulder.

BOB'S VOICE

I'm sorry, Billie Jean. I swear....

117 BACK ON ALL

117

As Nurse Denton pulls him away.

BOB

...we'll keep the baby.

(beat)

You just come through this okay and
we'll do whatever you want.

As Bob steps back, Dotty takes his hand and smiles.

OBSERVER

You did it, Sam!

(reading computer)

And get this! Bob and Dotty get
married and help Billie Jean raise
her baby.

DOCTOR ROGERS'S VOICE

We got a head a curls tryin' to get
out little lady.

(beat)

Give her a push.

EFFY

Ain't this wonderful!

DOCTOR ROGERS

It's highly irregular.

CONTINUED

117 CONTINUED

117

OBSERVER

If you only knew.

(beat)

Looks like you're outta here,
Sam....

118 WIDER TO INCLUDE ALL

118

Bob and Dotty hold onto Sam's hand and as he bears down,
wa....

QUANTUM LEAP

FADE OUT

END OF ACT FOUR